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THE ARTS COUNCIL OF GREAT BRITAIN

ROMAN PORTRAIT BUSTS

THE ARTS COUNCIL GALLERY
4 ST. JAMES'S SQUARE · LONDON

ROMAN PORTRAIT BUSTS

30 OCTOBER–28 NOVEMBER

THE ARTS COUNCIL OF
GREAT BRITAIN
1953

FOREWORD

This exhibition of Roman Portraiture, almost entirely confined to sculpture in the round and in relief and omitting coins, will be welcomed both because it gratifies a very natural and human interest in portraits of the famous and infamous (of which there are here a large number) and because it provides an unprecedented opportunity—gathered as it is from many of the most important public collections in Italy—for the study of this fascinating branch of Roman art. Many interesting problems are raised, not only of identity but also of classification, and these are here discussed with great authority by Miss Jocelyn Toynbee, Professor of Classical Archaeology in the University of Cambridge, who has written the introduction and catalogue notes. In these, students of both history and art will find some shrewd and highly interesting comments on stylistic details, notably on such matters as the intriguing changes in hair styles and in the treatment of the eyes. The exhibition covers a whole millennium from the expressive Etruscan and Italic origins to the rigidly formal, frontal works of the fifth century, when the realism and humanity of the Roman period proper gives way to a more spiritual contemplative art heralding the approach of a new medieval conception.

For the generous scope of the exhibition and the high quality of the sculptures, we have first to thank Dr Carlo Carducci, head of the Soprintendenza alle Antichità del Piemonte in Turin, who with his colleagues there assembled the exhibition which, with minor variations, has also been shown in Brussels and Zürich. We must also record our gratitude to Dr De Angelis d'Ossat, Director-General of the Antichità e Belle Arti of the Ministry of Public Instruction in Rome; and to the Directors of the galleries who have so readily contributed from their collections. Count Antonio Saffi, Art Director at the Italian Institute in London, has given us great support in the numerous arrangements and Dr R. Wehrli, Director of the Kunsthaus, Zürich, has kindly put his photographs at our disposal. Professor Bernard Ashmole, Keeper of the Department of Greek and Roman Antiquities at the British Museum and his colleague Mr Denys Haynes have also been generous with their help.

PHILIP JAMES

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INTRODUCTION

BY

JOCELYN TOYNBEE

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PORTRAITS of men and women of any age or culture make an unrivalled appeal to all who know the irresistible attraction of the past. But not every act in the drama of a civilization is equally rewarding to devotees of this branch of art. In the classical past of Greece and Rome we must hurry on to a relatively late epoch, that which runs from *c.*250 B.C. to the end of the third century of our era, for portraiture in the fullest sense of the term, for the intensely personal and individual, the keenly and unremittingly observant, the ruthlessly vivid and faithful rendering of human physiognomy and character as the artists saw them in their sitters.

That earlier Greek sculptors and painters excelled in delineating ideal beauty in human shape is a commonplace. Their aim was essentially secular, to present man as a perfectly balanced harmony of mind and body. But in late-Hellenistic and Roman times an individualistic outlook and growth of belief in personal survival after death combined to lay new emphasis upon the soul, of which the face was held to be the mirror and reflection indeed. The face was the quintessence of the moral being who earned or lost a happy hereafter; and this best explains one of the most familiar aspects of Roman iconography, the concentration on the features at the rest of the body's expense. The epoch which concerns us was the heyday of the herm and bust, which isolate the head from the body; and the old canon that interest should be evenly distributed between them vanished in full-length portrait-statues. The body was often now little more than a 'stand', or even a foil, for the head; nor did portraitists of the Roman

period ever completely forsake that attitude when they succumbed, as they did time and again, to the spell of Hellenic idealism. Few visitors to the Exhibition will deny that this unrepentant exaltation of the face was well worth the sacrifice entailed.

Most of the portraits shown here were either certainly or probably made in Italy. But we cannot in studying Roman iconography restrict our vision only to that country, still less to Rome itself. Roman art is the art of a far-flung cosmopolitan Empire; and one of its vital sources lay east of the Adriatic, where, in the second century B.C., Rome first encountered Greek art at the heart and centre of its orbit, having known it hitherto only on its south-Italian and Etruscan margins. Art in the Roman world is the child of a marriage of two traditions—one, the Hellenistic-Greek art-tradition, the other, the political, social, religious, and psychological tradition of Rome, on which she built a new historical framework for ancient culture. Rome became a great new art-patron, giving to art a new inspiration and a new orientation. Greek lands contributed the main bulk of the actual artists, at any rate under the Republic and early Empire, and a long-established tradition in marble-carving, which central Italy lacked. And in the great Hellenistic art-centres, in Athens, Delos, Asia Minor, and Egypt, and on the coins of the Hellenistic kings, was evolved that climax of realistic portraiture known as 'verism', a term which we shall explain more fully later. It is, in fact, most probable that this 'veristic' style, destined to become, as we shall see, the most eloquent expression of the Roman spirit and of Roman ideas, was brought to the capital by late-Hellenistic portraitists and developed there in a Roman *milieu* exceptionally favourable to it.

This *milieu* was that of the ancient, aristocratic Roman families, the patrician *gentes*, who had possessed, from very early times, the private, exclusive right of keeping in their houses masks, or *imagines*, of their ancestors, which were brought out and paraded at family funerals. No primitive masks of this kind have survived from Rome itself; but from primitive funeral masks found elsewhere we may infer that originally these *imagines* were of a very generalized and unindividualized character, certainly not to be equated (as has

often been done) with death-masks proper cast directly from the faces of the dead. Of that mechanical and somewhat sophisticated process there is no sign in Rome and Italy before quite late republican times, when a number of terracotta, stone, and marble portraits, which look remarkably like being copies, or reminiscences, of true death-masks, appear (Nos. 15, 16). Neither Polybius (vi, 53) nor the Elder Pliny (*Nat. Hist.* xxxv, 6) give any hint of this process when they describe, in two famous passages, the display of ancestral masks at patrician funerals in Rome about the middle of the second century B.C. But what Polybius, in particular, does show quite clearly is that by this period the old Roman *imago* had become an extremly individualized and realistic likeness—just at the time when the Hellenization of Roman life was well under way and Rome was encountering the realism and individualism of late-Hellenistic portraits. The Roman nobility had, in fact, acquired a taste for funeral masks which were truly portraits in this Hellenistic sense; and Greek craftsmen in Rome had found a new scope for their craft in Roman aristocratic social and religious practice.

But ancestral masks made primarily for ceremonial use out of terracotta, wax, or wood, could not, by themselves, however realistic they might be, create an art of portraiture as the Greeks understood it. Another artistic outcome, however, of Greek influences in Rome was the so-called *ius imaginum*, the right granted in late-republican times to all curule magistrates, plebeian as well as patrician, of putting up portrait-statues of themselves during their life-times in public places. Before the first century B.C. these *imagines* (which must not be confused with the aristocratic ancestral masks) are known to us from literary references only; but they were, apparently, fairly prolific about the middle of the second century. The setting up of honorary, non-funerary statues of famous men was a Greek custom, which seems to have been extended during the second century B.C. in Greek lands to include portraits of magistrates and minor officials. Transplanted to Rome and carved there, so far as we know, by immigrant artists, these honorific statues as applied to curule magistrates must have induced in Rome a more distinctively aesthetic attitude to portraits. This new attitude had only to be fused with

aristocratic funerary tradition and the stage was set for the appearance of the Roman republican portrait as we know it from the great series of realistic and 'veristic' heads, busts, and statues of Roman subjects, in stone, marble, and occasionally bronze, which have actually come down to us.

This independent art of Roman portrait-sculpture came into being, as a sudden flowering, soon after 100 B.C. It is public figures of the early first century before our era, such men as Sulla, A. Postumius Albinus, and C. Coelius Caldus, who are the subjects of the earliest realistic-'veristic' Roman portraits preserved on silver coins (*denarii*) struck about the middle of that century; and it can be shown that these coin-portraits almost certainly reflect original, contemporary, sculptural portraits dating from these worthies' own time. Such portraits are essentially Roman-metropolitan productions and *sui generis*, born of the impact on Roman funerary tradition and Roman family practice of the liberating and effective stimulus of late-Hellenistic 'verism' as can be studied in portraits from east-Mediterranean lands. It was, indeed, the sense of history and the factualism rooted in the Roman mentality which demanded of a portrait that it should be what we call 'veristic', that is to say that it should analyse, map, and chronicle the features of an individual in his own particular social and historical setting. The first-century B.C. portrait of a Roman was to be, as it were, his biography, the sum of his achievements and experiences, his *cursus honorum* and *memoria*. This explains the republican passion for portraits of old and elderly men, fixing the features as they were known at the end of the public career, at the moment of death.

For a brief period, in the seventies and sixties of the first century B.C., this descriptive style achieved its starkest manifestations in works of the type of the coin-portraits of C. Antius Restio (*flor.* 75–65), which reflect a microscopic observation of such exterior details as wrinkles, hollows, creases of skin, folds of flesh, warts, moles, and so forth—'verism' par excellence. Indeed, an almost malicious delight in facial blemishes of this kind lasted on into the final decades of the century. Two of the most brilliant examples of this style in the round are heads of elderly men, one in the Torlonia

Collection in Rome (Schweitzer, *op. cit.* frontispiece and figs. 85, 86, 91), the other, a more provincial work, in the National Museum at Ancona (No. 14). The head of an old man in the New Capitoline Museum (No. 13) displays this style in the making.

The Roman republican portrait is not, as some scholars have maintained, the culmination of a long, independent-of-Greece, mid-Italic development of realistic-'veristic' iconography. For actually there was no such Italic (in the sense of Italian other than Roman) tradition dating back to before the latter part of the second century B.C. Before that date Etruscan and other Italic portraits belonged, for the most part, to two categories. Some are completely un-Hellenized, simple, generalized, geometric, and non-realistic, depicting types rather than individuals. They are abstract, almost cubic, in structure, lack organization as artistic wholes, and could never by themselves have evolved into realistic Roman portraiture as we know it. Among the earliest examples, dating from the sixth century B.C., are the heads which served as lids for the so-called 'canopic' or anthropoid terracotta urns (No. 1). Other Italic portraits bear the stamp of the idealizing and expressionistic Greek styles of the fifth and fourth centuries (No. 2) and of early-to-mid-Hellenistic times (No. 3). In particular, the bronze head of a boy at Florence (No. 4), perhaps dating from the early third century B.C., shows idealizing features and expression and much of that organic unity which in Greek art is the essential secret of beauty. These characteristics are combined with a touch of the provincial in the somewhat unnaturally large eyes and with a noticeable squareness of build in the structure of the head, which occurs again and again in Roman republican portraits and was, presumably, an Italian racial trait, derived, we may believe, from nature, rather than from some specifically Italic, non-Greek spatial conception. We meet this same squareness in the portrait, for example, of an Italian from Delos, certainly the work of a Greek sculptor; and in the bronze head of a girl from Velleia, now at Parma (No. 5), where provincialism is apparent in the completely non-plastic treatment of the hair and asymmetrical features. The dry, linear technique of the Florence boy's hair *may* be an Italic mannerism. It is constantly found in the second century B.C. on

mid- and south-Italian votive terracotta heads; and it also occurs frequently in republican, and in certain phases of imperial, Roman portraits. Again, the strong feeling for the reflections of light upon the burnished surfaces of the bronze, which the Florence head displays, might be attributed to a genuinely Italian taste for colouristic and pictorial effects—a taste which we shall meet in other contexts later. The Etruscans, we must remember, had a long tradition of bronze-casting.

To continue with a few further works of the second, the Hellenizing, Italic category—the bronze head of a man from Bovianum Vetus, now in Paris (*Cambridge Ancient History*, Plates iv, p. 48b) shows the same square-shaped head combined with a concentration, energy, and intensity of expression reminiscent of the mid-Hellenistic 'baroque' style, yet earnest and utterly free from any trace of sentimental 'pathos'. The 'pathetic' Hellenistic style is reflected in two Italic portraits, the terracotta head of a girl in the Museo delle Terme in Rome (No. 6) and the terracotta head of a man from Civita Castellana in the Museo di Villa Giulia, also in Rome (No. 7). A portrait of an unknown person in the Capitoline Museum (No. 8) and the so-called Pompey in the Museo delle Terme (No. 9) may be Italic rather than Roman examples of the influence of this mid-Hellenistic 'psychological' manner on work produced in Italy. No. 75, an italic votive terracotta head shows individual features rendered in a plastic, Hellenizing manner.

Intensely realistic portraits, 'veristic' almost to the point of caricature, made a late appearance in Etruria. These stone, terracotta, and alabaster likenesses are 'popular', provincial counterparts of the new, aristocratic heads, busts and statues made in stone, marble, or bronze in the capital during the first century; and some may well have been influenced by the metropolitan portraits, since Rome was by now Italy's leading art-centre. We should like to have been able to enjoy here the masterpiece of the series—the famous hen-pecked husband with his gruelling scold of a wife on the lid of a terracotta ash-chest at Volterra (*Cambridge Ancient History*, Plates iv, p. 40c), the work of an unflinchingly relentless artist. But Nos. 10, 11 and 12 will give some idea of the spirit of these works.

With the emergence of personalities of the new type of Lucullus, Pompey, Cicero, and Caesar at the time of the Civil Wars the ultra-'veristic' Roman manner was rapidly superseded by two Hellenizing styles—the pictorial, 'pathetic' style revealed in Pompey's portraits and others of his time (Nos. 19, 20,) and a plastic idealizing style of which the portraits of Cicero (No. 21) and Julius Caesar (No. 22) are representative. The inspiration of the Cicero-Caesar group of portraits (*cf.* also No. 23,) comes from early Hellenistic iconography; and with them and the later so-called Cicero at Florence (No. 24), we are drawing close to Augustan classicism. But although the greatest days of Roman 'veristic' portraiture are past, and although from now onwards older Hellenic traditions again and again reassert their power, the lessons of the descriptive style were, until the late third century, at least, never wholly forgotten. Nos. 17 and 18 bridge the gap between the Pompey-Cicero-Caesar portraits and the earlier 'veristic' works. No. 25 offers a vivid example of realistic-'veristic' elderly female iconography towards the close of the Republic; and it may well be to those decades that the strange, kerchiefed head of an old woman from Mentana (No. 26) should also be assigned. No. 26a illustrates Roman realism and 'verism' in portraits of a popular character dating from the late Republic.

The history of portraiture under the Empire can be clearly read in this sequence of exhibits, which form, on the whole, a representative collection and illustrate most of its really significant phases. Two general points may be emphasized by way of preface to this section. The first is the interaction, throughout the earlier phases of the story, of two principles, complementary rather than opposed—factual realism, sometimes recalling the old republican 'verism', on the one hand, and a persistently recurrent classicizing idealism, combined in the second century with some striking pictorial innovations, on the other. The second point is the very wide range of fields in which imperial portraitists worked. These include sculpture in the round, high, monumental relief, cameo- and ivory-carving, coin- and medallion-die-engraving, and painting in various media.

In the portraiture of Augustus realism (No. 27) and classicizing idealism (No. 28) are more closely interlocked than in that of any

other Emperor. No. 29, a female bust with idealizing features, shows the hair-style affected by Augustus's sister, Octavia, and her contemporaries. Some portraits of the Claudian era are distinctly academic (No. 30): others, while generously plastic in technique, are refreshingly vital, realistic, and individualistic in features (No. 31a). Nero's portraits, on the other hand, display an exuberantly 'baroque' treatment of the features which matches his well-known philhellenic interests (No. 32). The slight side-whiskers and the wreath of neat, crimply-dressed, regular locks above the brow, the 'tiered' coiffure noted by Suetonius (*Nero* 51), are characteristic. Something of the old, relentless 'verism' returned with the portraits of the first of the Flavian Emperors, Vespasian. We should have welcomed here one of the brilliant surviving studies of that homely, square-headed country squire who occupied so benignly and competently the throne of the Caesars. But we have a *bourgeois* portrait of a man of his time (No. 33). Vespasian's second son, Domitian, another cruel and sadistic philhellene, revived the Neronian hair-style and richly plastic technique (No. 34). From the late-Flavian period onwards the male portrait-bust was gradually extended so as to include the shoulders and more and more of the upper arms and chest, until it sometimes reached, by the end of the second century, the proportions of a half-length figure.

The extravagancies of Roman feminine hair-styles came to a crescendo under Domitian and Trajan, and are here exemplified in Nos. 35 and 36, which possibly depict Plotina, Trajan's Empress. No. 35 a–e shows a selection of Flavian female coiffures, some of them relatively restrained. The so-called Nerva in the Museo delle Terme (No. 37) certainly does not portray the Emperor of that name. But it combines the highly skilful, if objective and slightly academic, sculpturing sometimes found in Trajanic portraits (No. 38a) with an ornate handling of the hair fully developed in the art of the succeeding reign. Hadrian, another imperial philhellene, but as 'philanthropic' and urbane as Nero and Domitian were brutal, adopted a short Greek beard and soberly crisping curls. In No. 39 the eye-balls are plain. But on the head of his wife, Sabina (No. 40), which shows in its simple, classicizing coiffure a reaction against recent female absurdities, pupils

and irises are plastically, if lightly, rendered—a practice which varied in form and intensity, but prevailed from now onwards to the very end of the story of Roman portraits. These wakeful eyes lit the stone or marble face with a new, dynamic vitality, which bronze portraits, with their colouristic, inset eyeballs, had long possessed; and at the very last, when all the individual human intimacy had, as we shall see, been banished from Roman portraits, the deep, dark holes or hollows centred in the huge, wide-open eyes command and hold, magnet-like, our awe-struck interest. Hadrian's passion for all aspects of Greek culture, accentuated by his lengthy tours in Greek lands, produced an enthusiastic reversion to idealism which stamped itself upon his own portraits and those of all his successors of the Antonine line. But it would be wrong to dismiss the Hadrianic age on this account, as one of uncreative, devitalized antiquarianism. In the iconography of Hadrian's youthful favourite, the Bithynian Antinous (No. 41), Greek art-types of the fifth century B.C. are linked with a new emotional content, a new sensitiveness and sensuousness, a new pathos and a dreamy melancholy hitherto unknown to ancient art.

From the time of Antoninus Pius to that of Septimius Severus, who died in 211, male hair and beards, deeply undercut and bored out with the drill, were growing ever thicker and curlier, more foaming, cascading and intricate, more dazzlingly pictorial in their dramatic effects of black and white violently contrasted (Nos. 42, 44, 45, 48). No. 47, the portrait of a private person of Greek extraction, C. Volcacius Myropnous, from Ostia, reveals a regular obsession with colourism in the hair and an elegant virtuosity in the brilliant, polished, porcelain-like surface-treatment of the flesh. Some of the portraits of women of the period, the Faustina Senior from Ostia (No. 43) and the Crispina from Hadrian's Villa (No. 46) are masterpieces of delicate modelling and subtly-expressed idealism. They also illustrate the still-prevailing fashion for comparatively simple and unpretentious coiffures.

Portraits of Caracalla, the bestial elder son of Septimius Severus, perpetuate, in a somewhat modified form, the colouristic style (No. 49). Nothing could be more grimly and disturbingly individual and vital. The same is true of the roughly contemporary bronze head at

Borsica (No. 50). But in the youthful bust at Venice, perhaps of Caracalla's younger brother, Geta (No. 51) we glimpse the beginnings of a new, third-century conception, which marks a crisis in the history of Roman portraits. All the tossing curls have vanished. The hair is rapidly changing into a close-fitting skull cap; and when beards appear they are simple sheaths for the chin, indicated, as in the case of the hair, by light, impressionistic chisel-strokes (Nos. 52, 53, 54). The simplification of the features ensures that nothing shall distract us from the dominating eyes. The old interplay between realism and idealism will now soon yield place to a novel tension, a struggle between naturalism and schematization.

About 260 Gallienus reacted against these tendencies and momentarily reinstated the plastic treatment of hair and beard. The so-called Elagabalus in the Capitoline Museum, with side-whiskers but no beard (No. 36), is really an illustration of this short-lived, but interesting, 'renaissance' (Nos. 55, 57, 58) in which a sometimes highly florid coiffure is combined with large, 'soulful', far-gazing eyes. The so-called Plotinus from Ostia (No. 59) a portrait known to us in several versions and dating from just before, or during, the time of Gallienus presents us with a striking, classicizing study of a mid-third-century philosopher.

By the end of the third century the skull-cap-cum-sheath effect was back again once more with Diocletian. But the worried, furrowed brow and *retroussé* nose enshrined in the coin-portraits of the 'proletarian' Emperor represent the parting shot of naturalistic realism in Roman iconography. A bust at Venice (No. 60) dating from *c.* 300 displays the characteristically Diocletianic hair- and beard-style. The strange wrinkled head from Alba Fucens at Chiesi (No. 61), probably dating from Diocletian's time, shows a curious hankering after realism combined with a certain structural abstraction, which heralds the style which was to come.

From the early years of the fourth century onwards, the faces of rulers and imperial ladies assume in sculpture a mask-like rigidity. They are architectonic, hieratic, unswervingly frontal, with stiffly formal hair and expressionless eyes often enlarged unrealistically (Nos. 62, 63, 64, 65, 66, 76, 77). The build of the head is now completely

geometric and all the facial planes are severely generalized. By the end of the century the imperial features had become so frigidly depersonalized that it is often well-nigh impossible to identify and date them with any certainty. No less 'unearthly' and awe-inspiring is the portrait-statue of an unknown man at Ostia, dating from the early fifth century (No. 60). The bony, immobile face is crowned by a cap of stiffly striated hair and ends in a short, drilled, and patterned beard. The mouth is firmly set and the large, unseeing, deep-set eyes stare past us into the void. This is the face of a contemplative, of a recluse or hermit. We have turned the last page in the history of Roman portraits and stand already on the very threshold of the Middle Ages (*cf.* Nos. 68, 69).

The dates given after the names of the Emperors refer to their reigns.

CATALOGUE

HEAD FROM LID OF ITALIC ANTHROPOID URN

Terracotta. 7th–6th century B.C.

1 *Florence, Archaeological Museum.*

One of a large series from Chiusi.

D. LEVI, article in *Dedalo*, anno xiii, fasc. iv, p. 222.

HEAD (from Tarquinia)

Local porous stone (*nenfro*). Probably 4th century B.C.

2 *Tarquinia, National Museum.*

An Etruscan work. Inscribed on base: *Arnth Puipnas* (name of sitter?).

G. Q. GIGLIOLI, *L'arte etrusca*, pl. cclvi, 1–2.

SEMI-RECUMBENT FIGURE FROM LID OF ASH-CHEST (from Barberia Colle Val d'Elsa) (*Illustrated*)

Alabaster. 3rd–2nd century B.C.

3 *Florence, Archaeological Museum.*

Hellenizing Italic work with traces of colouring.

R. BIANCHI-BANDINELLI, *Materiali Archeologici di Val d'Elsa*, article in *La Balzana*, II, 1928, pp. 167 *et seq.*

HEAD OF A BOY

Bronze. Probably 3rd century B.C.

4 *Florence, Archaeological Museum.*

Hellenizing Italic work.

G. Q. GIGLIOLI, *L'arte etrusca*, pl. cclxvi, 1.

HEAD OF A BOY

Marble.

Venice, Archaeological Museum.

4a A Hellenistic Greek portrait of the late 2nd century to early 1st century B.C. Note the 'tufty' hair, the melancholy 'pathetic' expression accentuated by the sharp turn of the head, the individuality of the features, and the naturalism, which is particularly noticeable in the rendering of creases of flesh on the right side of the neck.

C. ANTI, *Il Regio Museo Archeologico nel Palazzo Reale di Venezia*, 1930, pp. 106–7.

HEAD OF A YOUNG GIRL (from Velleia)

Bronze. Perhaps 3rd century B.C.

Parma, National Museum of Antiquities.

5 Provincial idealizing work. Note the non-plastic treatment of the hair and symmetrical features.

K. KLUGE and K. LEHMANN-HARTLEBEN, *Die antiken Grossbronzen*, II, p. 6 and p. 5, fig. 4.

HEAD OF A YOUNG GIRL

Terracotta. Possibly early 2nd century B.C.

Rome, National Museum (Museo delle Terme).

6 Portrait in 'pathetic' Hellenistic style.

G. Q. GIGLIOLI, *L'arte etrusca*, pl. cccxx, 3.

BUST OF A MAN (from Civita Castellana)

Terracotta. Possibly early 2nd century B.C.

Rome, Villa Giulia Museum.

7 Portrait in 'pathetic' Hellenistic style.

A. DELLA SETA, *Museo di Villa Giulia*, pl. 40, p. 185; G. KASCHNITZ WEINBERG: article in *Rendiconti della Pontificia Accademia Romana di Archeologia*, III, 1925, p. 344; G. Q. GIGLIOLI, *L'arte etrusca*, p. 77, pl. cccxx, 4

HEAD OF AN UNKNOWN PERSON

Marble. Possibly 2nd century B.C.

Rome, Capitoline Museum.

8 Portrait in mid-Hellenistic 'psychological' manner, perhaps Italic.

A. M. COLINI: article in *Capitolium*, 1941, p. 98.

PORTRAIT OF POMPEY so-called

Terracotta. Possibly 2nd century B.C.

9 *Rome, Capitoline Museum.*

Portrait in mid-Hellenistic 'psychological' manner, perhaps Italic.

G. KASCHNITZ WEINBERG: article in *Rendiconti della Pontificia Accademia Romana di Archeologica*, III, 1925, p. 344; O. VESSBERG, p. 137, pl. 54, 1–2.

SEMI-RECUMBENT FIGURE FROM LID OF ASH CHEST (from Volterra)

Alabaster.

10 *Volterra, Guarnacci Museum.*

Italic portrait in 1st century B.C. Roman 'veristic' style.

D. LEVI: article in *Dedalo*, anno xiii, fasc. iv, p. 222.

HEAD OF A MAN (from Caere) (*Illustrated*)

Terracotta.

11 *Rome, Villa Giulia Museum.*

Italic portrait in 1st century B.C. Roman 'veristic' style.

HEAD OF AN OLD MAN

Stone.

12 *Este, Atestino Museum.*

Italic portrait in 1st century B.C. Roman 'veristic' style.

F. POULSEN, *Porträtstudien in norditalienischen Provinzmuseen*, p. 32, pl. 40–1.

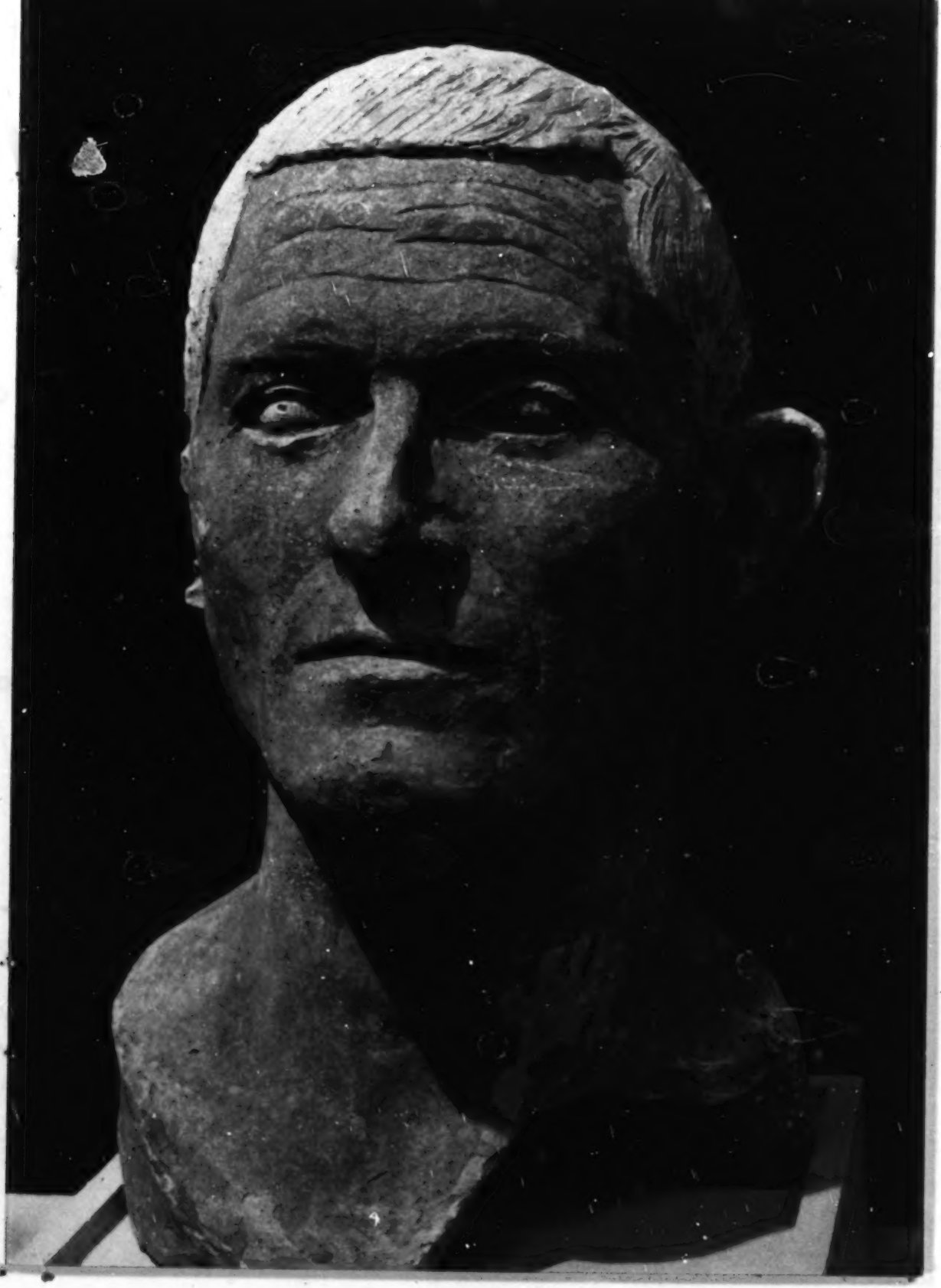
HEAD OF AN OLD MAN

Marble. 1st century B.C.

13 *Rome, New Capitoline Museum.*

Portrait in Roman 'realistic' style.

O. VESSBERG, p. 200, pl. 69.



HEAD OF AN OLD MAN

Marble. 1st century B.C.

14 *Ancona, National Museum.*

Portrait in Roman 'veristic' style.

O. VESSBERG, p. 239, pl. 80, 3–4.

HEAD, COPIED FROM A DEATH MASK, OF AN ELDERLY MAN

Marble. 1st century B.C.

15 *Turin, Museum of Antiquities.*

Portrait in Roman 'death-mask' style. The nose has been restored.

G. KASCHNITZ WEINBERG: article in *Römische Mitteilungen*, 1926, p. 191, fig. 23–4.

HEAD, COPIED FROM A DEATH MASK, OF AN ELDERLY MAN (*Illustrated*)

Limestone. 1st century B.C.

16 *Aquileia, Archaeological Museum.*

Portrait in Roman 'death-mask' style.

F. POULSEN, *Porträtstudien in norditalienischen Provinzmuseen*, p. 12, pl. 12–13.

HEAD OF A MAN (from Minuturno) (*Illustrated*)

Marble. Mid 1st century B.C.

17 *Naples, National Museum.*

Portrait in Roman 'realistic' style.

O. VESSBERG, p. 232, pl. 76, 1–2.

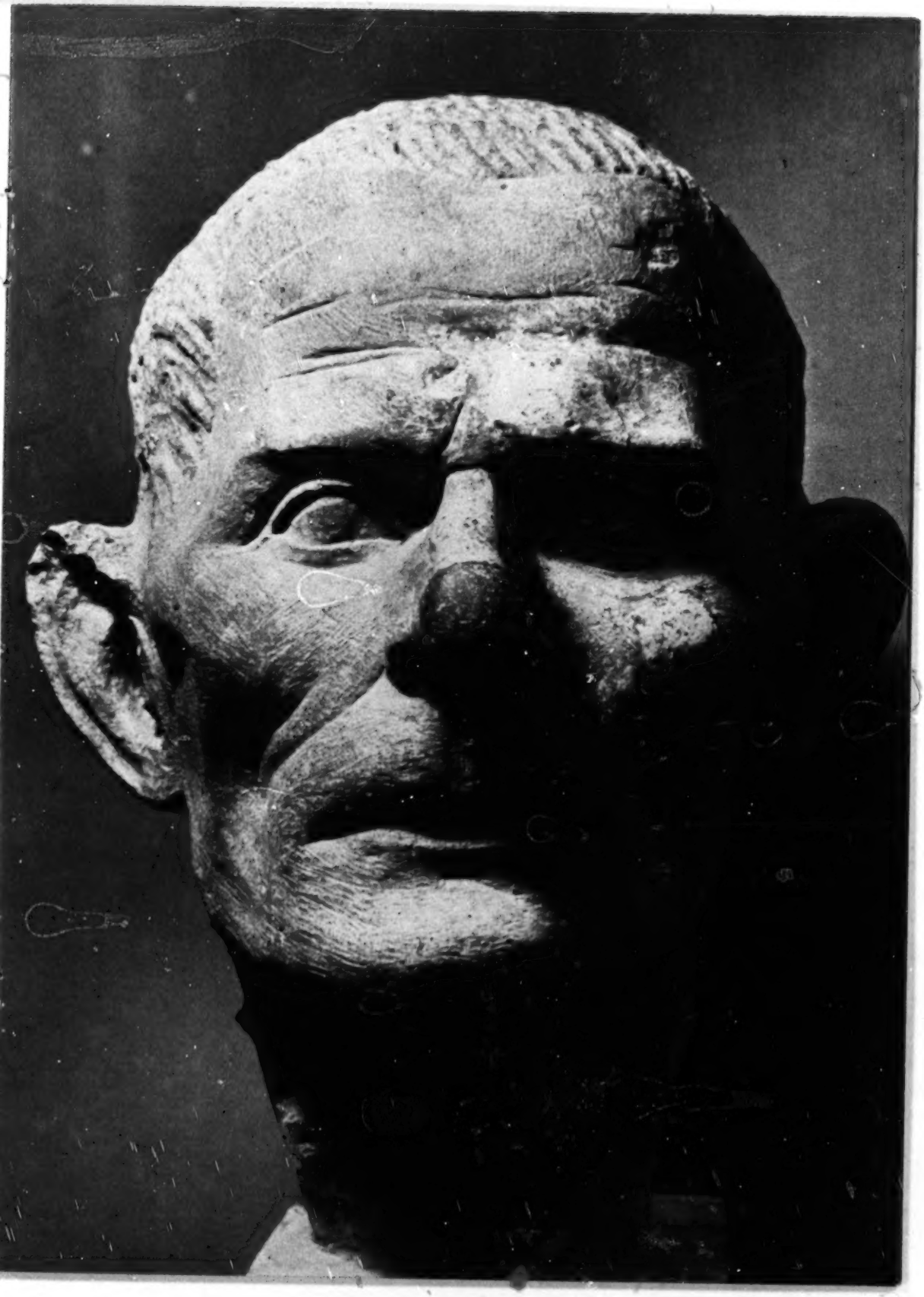
HEAD OF AN OLD MAN (possibly a priest of Isis) (*Illustrated*)

Marble. Mid 1st century B.C.

18 *Rome, National Museum (Museo delle Terme).*

Portrait in Roman 'realistic' style. Compare portraits of priests executed in Egypt in 2nd and 1st centuries B.C.

W. DENNISON: article in *American Journal of Archeology*, 1905, p. 13.



BUST OF POMPEY, so-called

Marble. Mid 1st century B.C.

Venice, Archaeological Museum.

19 The original of this portrait dates from Pompey's time but does not represent Pompey himself. This bust is probably a copy made under the early Empire. The portrait is in the pictorial 'pathetic' Roman style of the mid 1st century B.C.

C. ANTI, *Il Regio Museo Archeologico nel Palazzo Reale di Venezia*, p. 112.

BUST OF A MIDDLE-AGED MAN

Marble. Mid 1st century B.C.

20 *Rome, National Museum (Museo della Terme).*

Portrait in pictorial 'pathetic' Roman style.

R. PARIBENI, *Annuario della Scuola Archeologica di Atene*, XXIV, xxvi, p. 305 n.

BUST OF CICERO

Marble.

21 *Florence, Uffizi Gallery.*

Probably a copy made in the early Empire after a 1st century B.C. original.

R. PARIBENI, *Annuario della Scuola Archeologica di Atene*, 1940, p. 424.

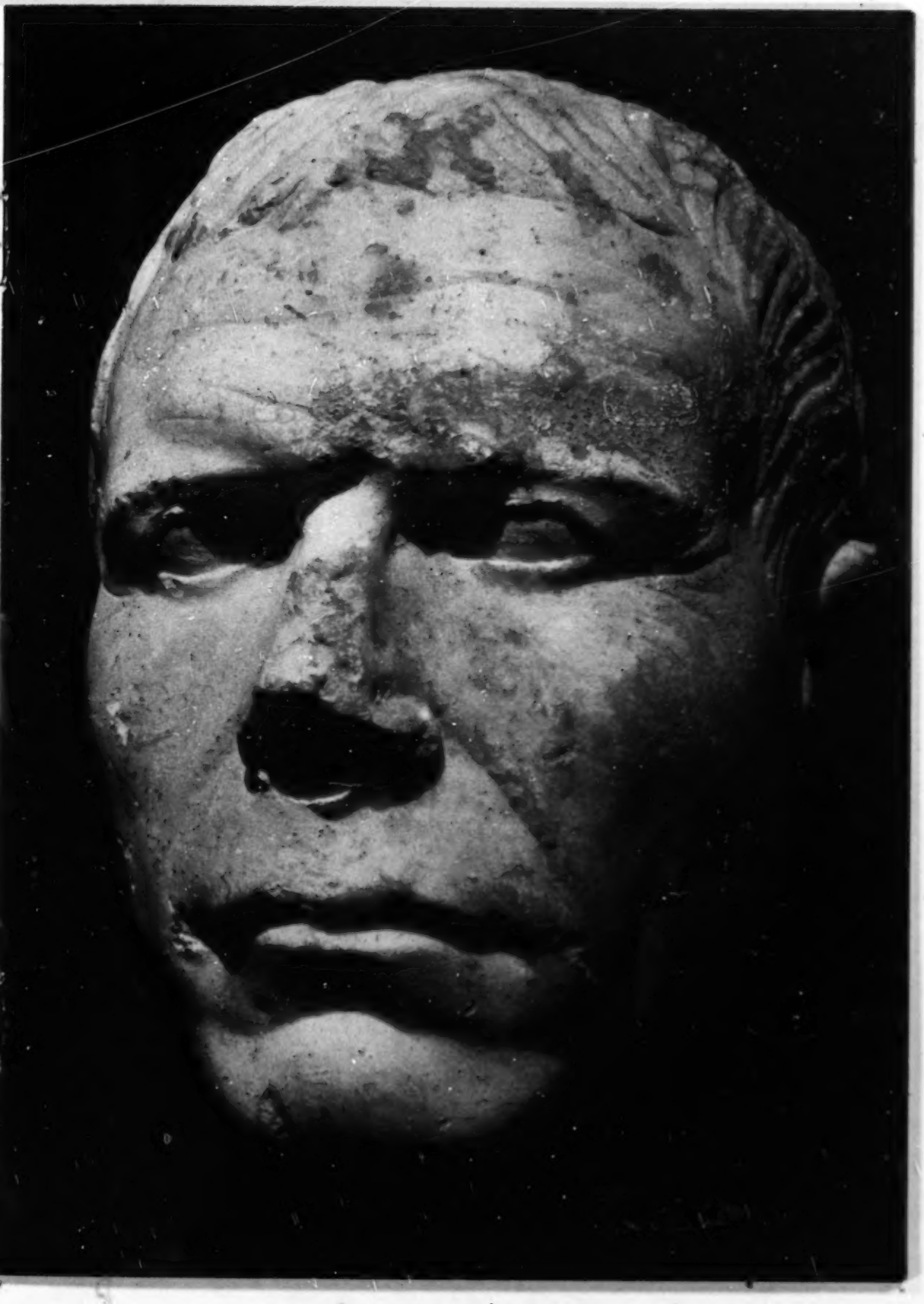
HEAD OF JULIUS CAESAR (*Illustrated*)

Marble.

22 *Castello di Agliè.*

This plastic style is normally found in Caesar's portraits.

M. BORDA, *Monumenti archeologici tuscolani nel Castello di Agliè*, 1943, p. 20.



HEAD OF A MAN (from Herculaneum)

Marble.

23 *Naples, National Museum.*

The idealizing style resembles that of Caesar's portraits.

O. VESSBERG, p. 223, pl. 63, 3–4.

BUST OF CICERO, so-called

Marble.

24 *Florence, Uffizi Gallery.*

This bust does not represent the orator but is executed in the style of his portraits, compare No. 21.

O. VESSBERG, p. 235, pl. 81, 3–4.

HEAD OF AN ELDERLY WOMAN (from Palombara)

Marble. (*Illustrated*)

25 *Rome, National Museum* (*Museo delle Terme*).

A highly realistic portrait of the end of the Republic. The hair-style resembles that found in the portraits of Augustus's sister Octavia.

G. ANNIBALDI: article in *Notizie degli Scavi*, 1940, p. 424.

HEAD OF AN OLD WOMAN WEARING A KERCHIEF (from Mentana)

Marble.

26 *Rome, National Museum* (*Museo delle Terme*).

A portrait executed in a dry but realistic manner, probably dating from the end of the Republic.

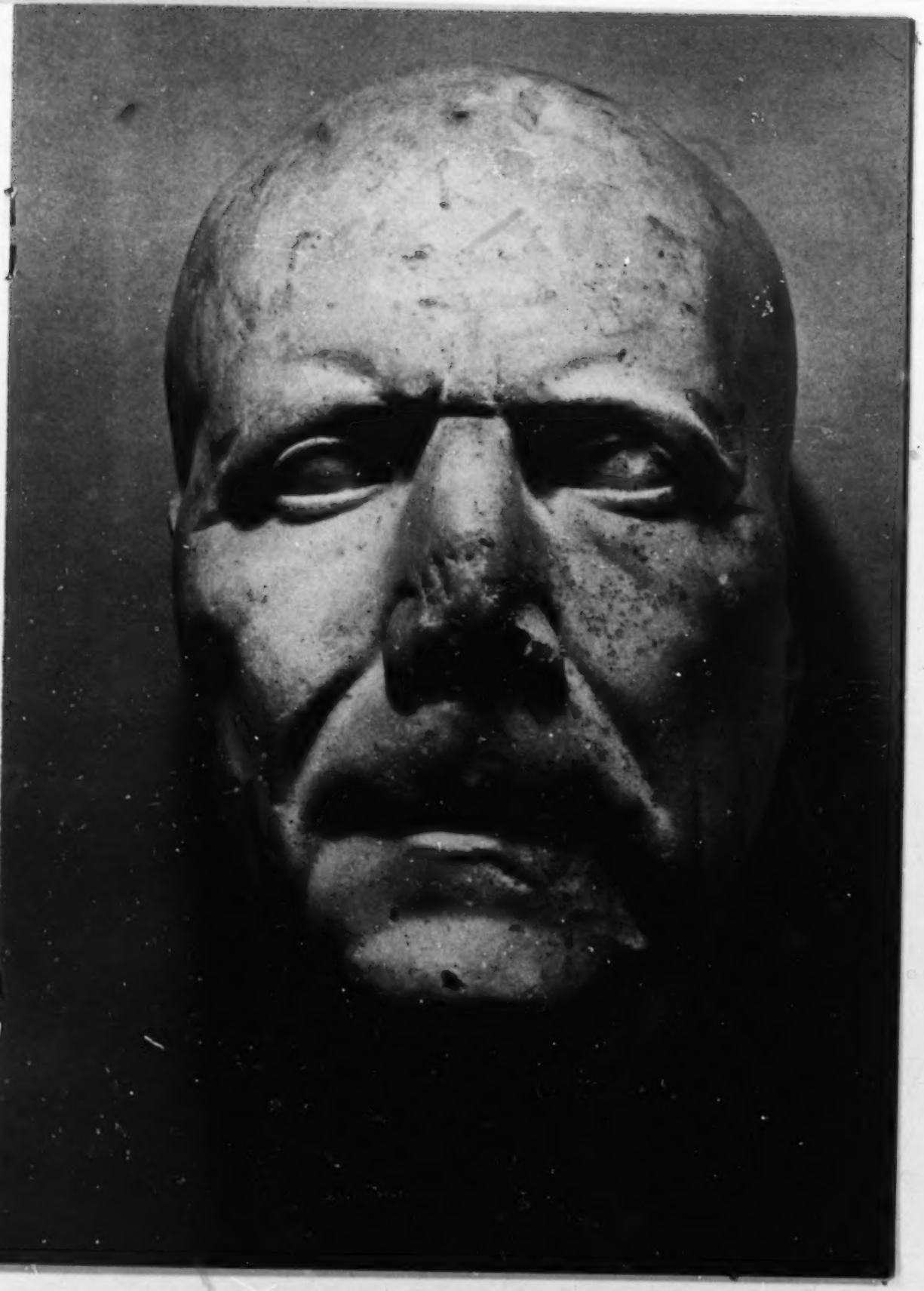
R. PARIBENI: article in *Notizie degli Scavi*, 1925, p. 256, fig. 1.

FUNERARY RELIEF OF HUSBAND AND WIFE

Marble.

Rome, National Museum (*Museo delle Terme*).

26a The inscription at the top gives the names of the dead couple, who belonged to the freedman class: *A(ulus) Pinarius a(uli) l(ibertus) Oppia* > *(Gaiae) l(iberta) Myrsine*. The male head illustrates Roman realism and 'verism' in portraits of a popular character during the 1st century B.C. The female head is more idealized in style, but shows the characteristic coiffure of the period.



HEAD OF YOUNG AUGUSTUS (31 B.C.–A.D. 14)

Marble. (*Illustrated*)

27 *Aquileia, Archaeological Museum.*

A realistic portrait of the Emperor as a boy. The fork of locks on the brow is characteristic of Augustus's portraits.

F. POULSEN, *Porträtstudien in norditalienischen Provinzmuseen*, p. 15; pl. 18.

HEAD OF AUGUSTUS (31 B.C–A.D. 14)

Marble.

28 *Ancona, National Museum.*

A classicizing idealized portrait of the Emperor in middle or late life, showing him veiled as a priest.

P. MARCONI: article in *Bollettino d'Arte*, 1932–3, p. 149.

BUST OF A WOMAN

Marble.

29 *Rome, National Museum (Museo delle Terme).*

An idealizing portrait showing the hair-style of Octavia and possibly a portrait of her, compare No. 25.

M. MARELLA, Mem. Acc. It., III, 1942, p. 33, *et seq.*

HEAD OF A JULIO-CLAUDIAN PRINCE

Marble.

30 *Rome, National Museum (Museo delle Terme).*

This somewhat academic portrait has been identified as one of Caligula (A.D. 37–41) but the attributions of portraits of princes of this period are much disputed. The sitter wears the priestly veil.

R. FABIBENI, *Il ritratto nell'arte antica*, pl. cxxxix.

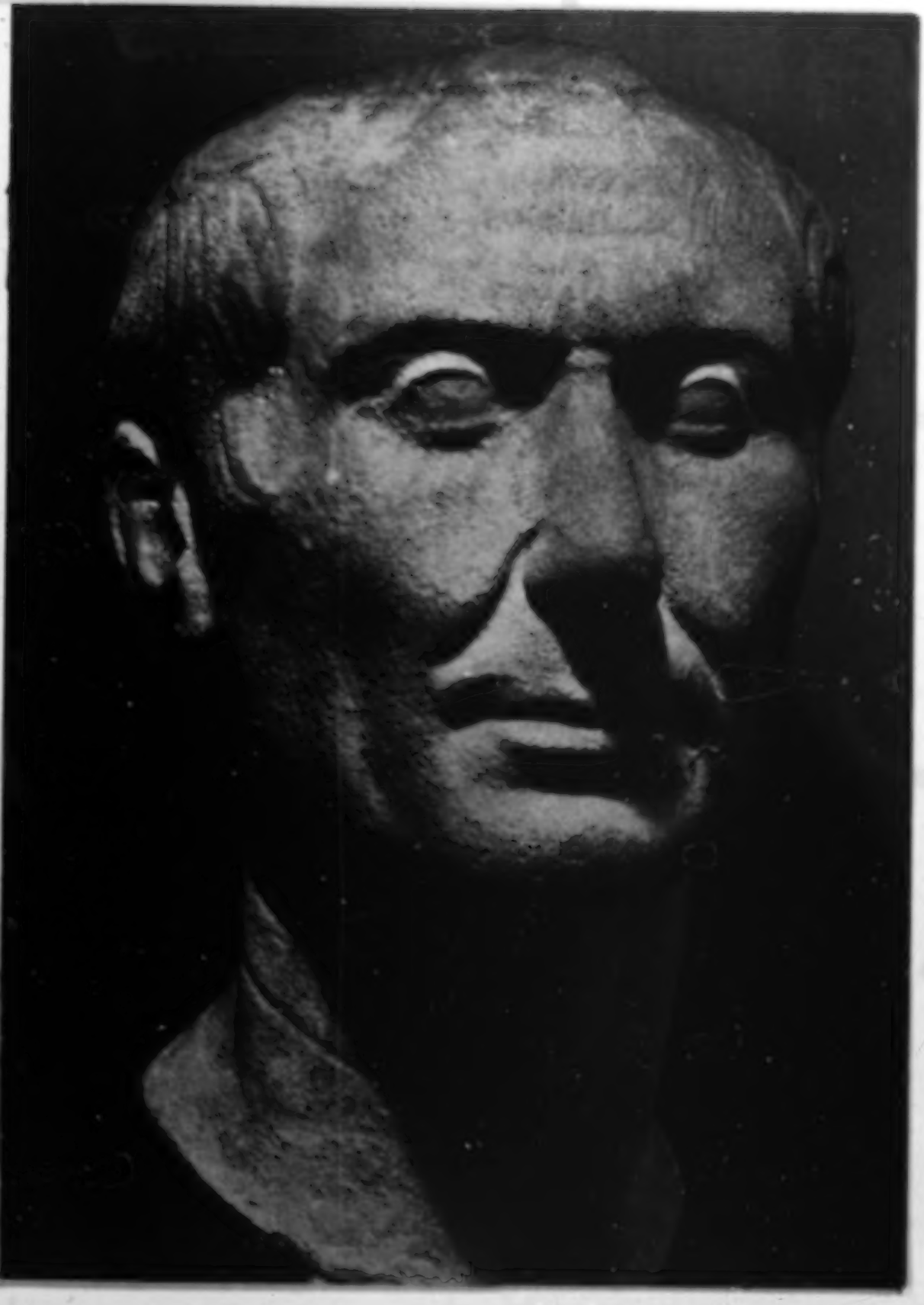
HEAD OF A MAN OF THE TIME OF CLAUDIUS (A.D. 41–54) (from Ostia)

Marble.

31 *Ostia Museum*

The realistic and individualistic character of this portrait contrasts with No. 30.

C. RICCI: article in *Bollettino d'Arte*, 1938, p. 566.



SMALL HEAD IN RELIEF OF A JULIO-CLAUDIAN EMPEROR

Bronze.

Turin, Museum of Antiquities.

31a

The laurel wreath suggests that the sitter was an Emperor. The style is that of the Julio-Claudian period: and some of the facial traits, such as the full chin, recall portraits of Claudius (A.D. 41–54). The relief, which is hollow behind, must have been attached to some background.

HEAD OF NERO (A.D. 54–68) (from the Palatine)

Marble.

Rome, National Museum (Museo delle Terme).

32

The quasi-'baroque' Hellenizing treatment of the features should be noted. The hair-style and side-whiskers are characteristic of Nero's portraits which are rare, since statues of him were destroyed after his death by order of the Senate.

R. PARIBENI, *Il ritratto nell'arte antica*, pl. cliv; A. HEKLER, p. 18).

BUST OF A MIDDLE-CLASS MAN OF THE TIME OF VESPASIAN (A.D. 69–79)

Marble.

Rome, National Museum (Museo delle Terme).

33

A return to the realism of Republican portraits should be noted. The lack of finish on the back of the head suggests that this bust was made for a tomb-niche.

R. PARIBENI, *Guida del Museo delle Terme*, n. 366.

BUST OF DOMITIAN (A.D. 81–96)

Marble

Rome, New Capitoline Museum.

34

An example of the revival of the Neronian plastic technique and hair-style, compare No. 32. Portraits of Domitian are rare, since his portraits, like those of Nero, were destroyed after his death by order of the Senate.

A. HEKLER, p. 230b.

PORTRAIT OF A WOMAN OF THE FLAVIAN PERIOD (A.D. 69–96)

Marble.

35 *Rome, Conservatori Museum.*

The extravagant hair-style is characteristic of the time.

S. BOCCONI, *Collezioni Capitoline*, fig. 56.

FIVE SMALL FEMALE BUSTS (from the Roman Cemetery at Biella, N.E. of Turin)

Terracotta.

35a–e The hair-styles shown on these busts are of Flavian period. Their *provenance* suggests they may be portraits of persons buried in the cemetery—*imagines* (of a sort) of ancestors. The palm-wreath worn by one woman alludes to the soul's victory over death.

HEAD OF A WOMAN, possibly PLOTINA, WIFE OF TRAJAN (A.D. 98–117)

Marble.

Rome, National Museum (Museo delle Terme).

36 The extravagant hair-style, characteristic of female portraits of the time of Trajan.

R. LANCIANI: article in *Notizie degli Scavie*, 1888, p. 739;
R. PARIBENI, *Guida del Museo delle Terme*, n. 693.

BUST OF A MAN OF THE TIME OF TRAJAN (A.D. 98–117)

Marble.

37 *Rome, National Museum (Museo delle Terme).*

In this portrait a somewhat cold and academic treatment of the features is combined with the ornate handling of the hair.

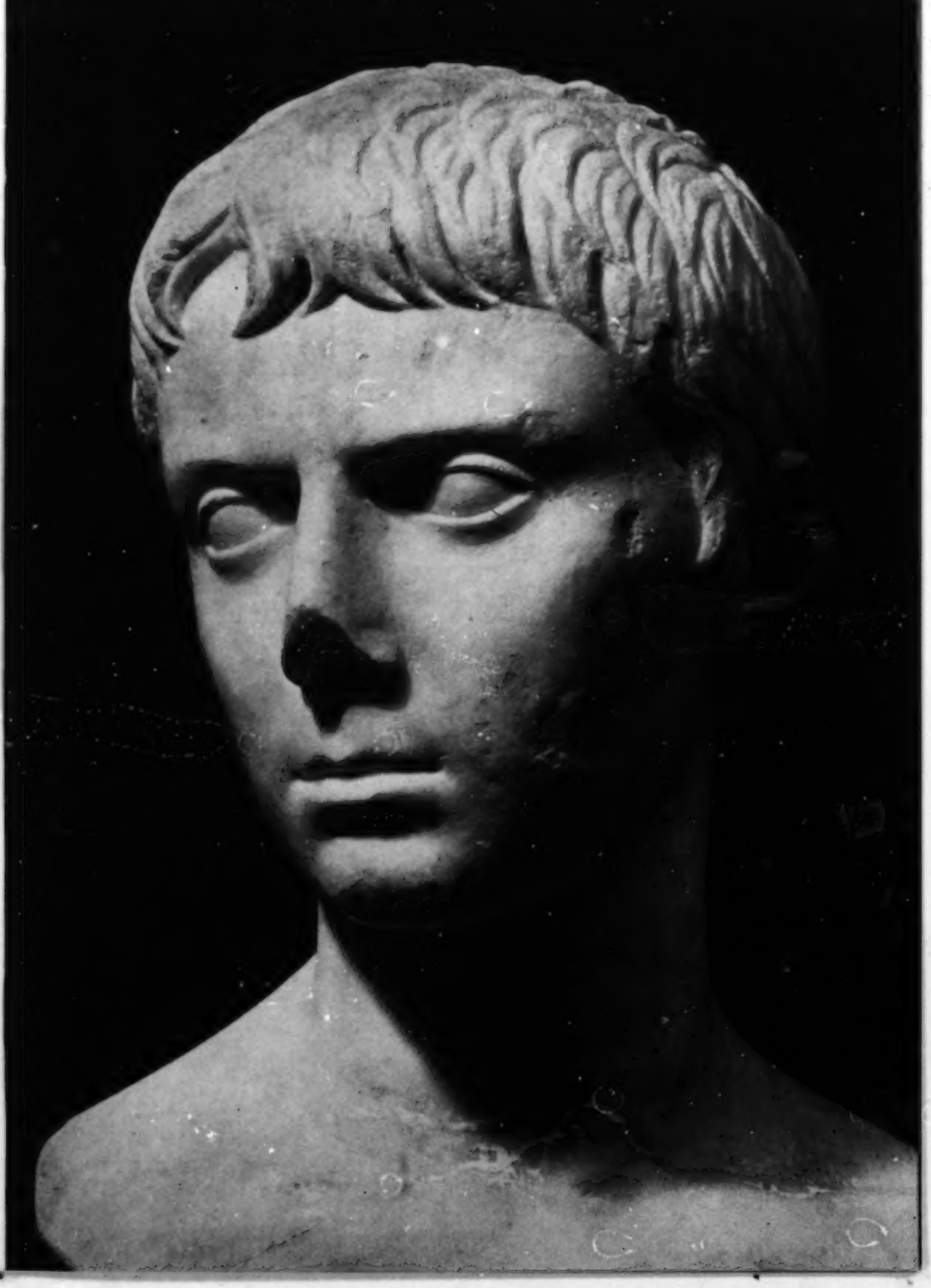
R. PARIBENI, *Il ritratto nell'arte antica*, pl. cciv.

HEAD OF TRAJAN (A.D. 98–117)

Marble.

38 *Mantua, Ducal Palace.*

The hair combed low over the forehead is characteristic of the Emperor's portraits. The treatment of the face is factual and objective.



SMALL MALE BUST

Bronze (head) and onyx (bust).

Turin, Museum of Antiquities.

38a

The features, hair-style, and shape and length of the bust suggest that this is a portrait of Trajan's time. 'Polychrome' effects of this kind became fashionable during the 2nd century A.D.

HEAD OF HADRIAN (A.D. 117–138) (from Rome)

Marble.

Rome, National Museum (*Museo delle Terme*).

39

The curly hair and short Greek beard represent a fashion set by the philhellenic Emperor and the style is idealizing. Here the eyes are plain, but the plastic rendering of pupil and iris introduced for large-scale portraits under Hadrian is found in many of his likenesses.

B. FELLETTI-MAJ, *Arti Figurative*, II, 1946, p. 22.

HEAD OF SABINA (*Illustrated*)

Marble.

Rome, National Museum (*Museo delle Terme*).

40

The simple Hellenizing hair-style represents a reaction against the extravagant coiffures of Flavian and Trajanic times. Here the pupil and iris are lightly rendered. The Empress wears a diadem and a veil.

A. HEKLER, p. 257 b.

HEAD OF ANTINOUS, FAVOURITE OF HADRIAN (from Hadrian's Villa at Tivoli)

Marble.

41

Rome, National Museum (*Museo delle Terme*).

In portraits of the Bithynian youth, Antinous, the face reveals (as here) a new emotional content which is sometimes combined with the revival, in the body, of a 5th century B.C. Greek art-type.

HEAD OF ANTONINUS PIUS (A.D. 138–161)

Marble.

Rome, National Museum (Museo delle Terme).

42 The hair and beard are more deeply undercut than in portraits of Hadrian. This portrait shows how the male portrait-bust was gradually elongated, from late-Flavian times onwards, so as to include the shoulders and a large part of the chest.

D. MUSTILLI: article in *Bollettino Comunale*, LXI, 1937, p. 99, pl. vi.

HEAD OF FAUSTINA I, WIFE OF ANTONINUS PIUS (from Ostia) *(Illustrated)*

Marble.

Ostia Museum.

43 The features are, like those of all 2nd century A.D. Empresses, idealized. The coiffure with the hair coiled in plaits on the crown of the head is characteristic of the early Antonine period.

R. DE CHIRICO-CALZA: article in *Arti Figurative*, 1945, p. 69; M. WEGNER, *Die Herrscherbildnisse in antoninischer Zeit*, p. 30, pl. 11.

HEAD OF LUCIUS VERUS (A.D. 161–169), CO-EMPEROR WITH MARCUS AURELIUS (A.D. 161–180)

Marble.

44 *Rome, National Museum (Museo delle Terme).*

The treatment of the hair and beard is more florid than in the case of No. 42.

BUST OF LUCIUS VERUS (from Marengo)

Silver.

Turin, Museum of Antiquities.

45 The style of hair and beard shown here is characteristic of Lucius's portraits. Portraits of Emperors in precious metals are very rare. A gold bust of Marcus Aurelius was found at Avenches in Switzerland.

G. BENDINELLI, *Il tesoro di argenteria di Marengo*, p. 11, pl. iv.

HEAD OF CRISPINA, WIFE OF COMMODUS (A.D. 180–192) (from Hadrian's Villa at Tivoli)

Marble.

46 *Rome, National Museum (Museo delle Terme).*

The general style and treatment resembles that of the head of Faustina, I, compare No. 43.

M. WEGNER, *Die Herrscherbildnisse in antoninischer Zeit*, p. 78, pl. 57.

BUST OF C. VOLCACIUS MYROPNOUS (from Isola Sacia, near Ostia) (*Illustrated*)

Marble.

Ostia Museum.

47 The black and white effect of the hair and porcelain-like treatment of the flesh are characteristic of portraits of the end of the 2nd century A.D. The name of the sitter is inscribed on a small plaque at the base of the bust.

G. CALZA, *La necropoli del porto di Ostia*, p. 225.

MALE HEAD, possibly CLODIUS ALBINUS, THE USURPER (A.D. 193–197)

Marble.

48 *Rome, National Museum (Museo delle Terme).*

The long, drilled-out beard and thick curls are also found in portraits of Albinus's rival, the Emperor Septimius Severus (A.D. 193–211).

R. PARIBENI, *Il ritratto nell'arte antica*, pl. ccxci.

HEAD OF CARACALLA (A.D. 198–217)

Marble.

49 *Rome, National Museum (Museo delle Terme).*

This highly realistic and individual portrait perpetuates in a somewhat modified form the hair and beard style of the late 2nd century A.D.

D. FACCENNA: article in *Notizie degli Scavi*, 1948, p. 277.

HEAD OF A BEARDED MAN

Bronze.

Brescia, Museo Civico.

50 An individual portrait with hair and flowing beard executed in the early Severan style.

F. POULSEN, *Porträtstudien in norditalienischen Provinzmuseen*, p. 27, pl. xxxi.

YOUTHFUL BUST, possibly GETA (A.D. 209–212), THE YOUNGER BROTHER OF CARACALLA

Venice, Archaeological Museum.

51 Here a neater, closer type of hair-style, common throughout most of the 3rd century, has replaced the Antonine and early Severan curls.

A. HEKLER: article in *Critica d'Arte*, 1938, p. 95, pl. 60.

HEAD OF A BEARDED MAN

Bronze.

52 *Brescia, Museo Civico.*

The hair-style is characteristic of the mid 3rd century.

F. POULSEN, *Porträtstudien in norditalienischen Provinzmuseen*, p. 28, pl. xxxiii.

HEAD OF A BEARDED MAN (from the Via dell'Impero, Rome)

Marble. 1st half of the 3rd century. (*Illustrated*)

Rome, New Capitoline Museum.

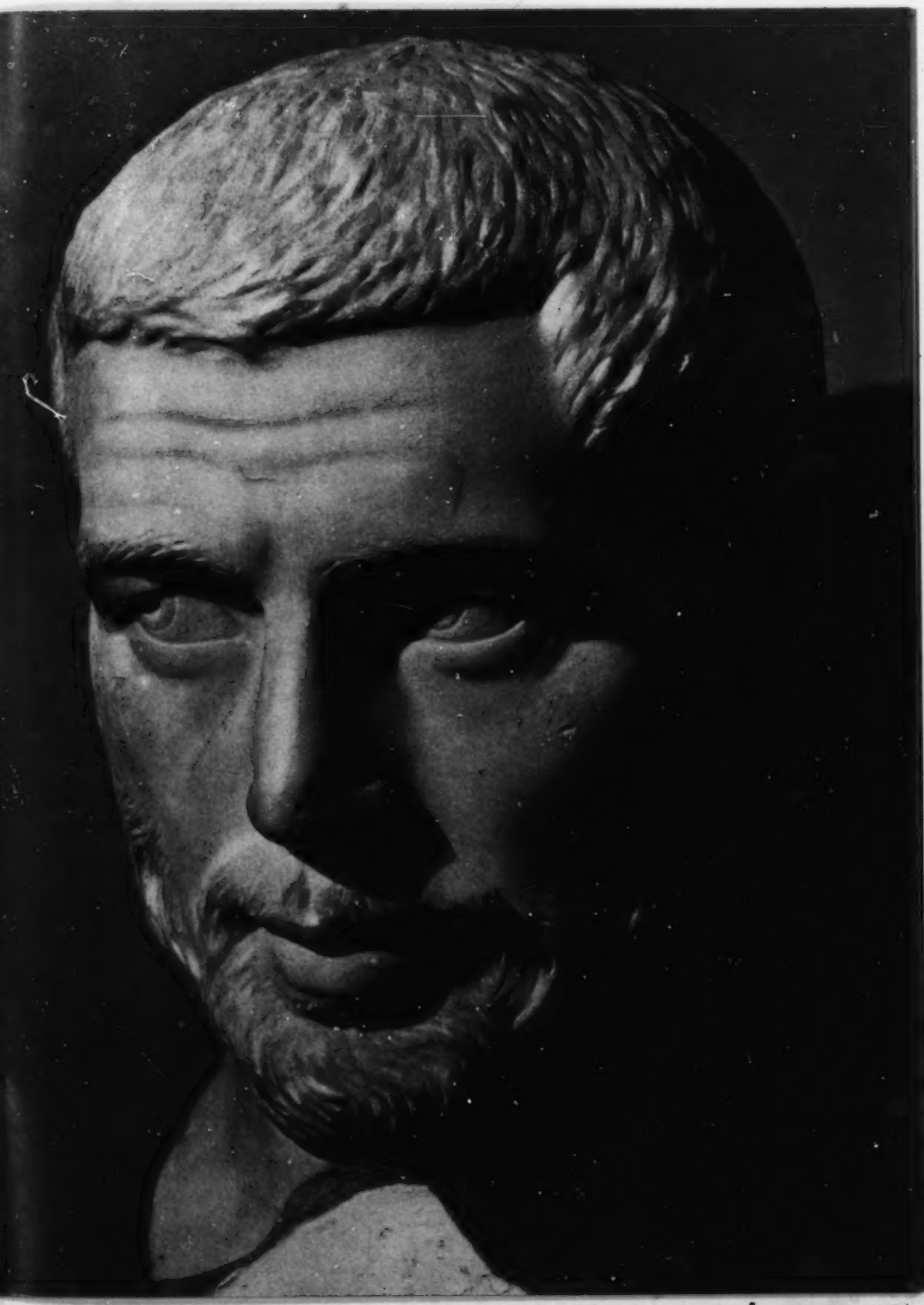
53 The 'skull-cap' hair and short neat beard are rendered summarily. The eyes are unnaturally large and dramatize the face.

D. MUSTILLI, article in *Bollettino Comunale*, LXI, 1937, p. 99, pl. vi.

MALE BUST, possibly TREBONINUS GALLUS (A.D. 251–253)

54 Marble. Probably mid 3rd century.

Rome, National Museum (Museo delle Terme).



HEAD OF A BEARDED MAN

Marble.

Rome, Conservatori Museum.

55 The hair shows the 'skull-cap' effect but the rich treatment of the beard links this portrait with those of the classical 'renaissance' under Gallienus (A.D. 260–268).

E. STRONG, *La scultura romana*, II, p. 408, pl. lxxvii.

HEAD OF A BOY *(Illustrated)*

Marble.

Rome, Capitoline Museum.

56 This portrait, sometimes called 'Elagabalus', really dates from the time of Gallienus. The hair is plastic and the eyes large and 'soulful'.

R. DELBRÜCK, *Antike Porträts*, pl. 50.

BUST OF A YOUNG MAN, possibly GALLIENUS (A.D. 260–268)

Marble.

57 *Turin, Museum of Antiquities.*

The richly modelled hair and large, far-gazing eyes are characteristic of the Gallienic 'renaissance'.

BUST OF A MAN (from the Piazza della Chiesa Nuova, Rome)

Marble. *(Illustrated)*

Rome, National Museum (Museo delle Terme).

58 A characteristic work of the Gallienic 'renaissance' with pictorial beard and neat, but plastic, hair.

B. FELLETTI-MAJ: article in *Bollettino dell'Arte*, II, 1948, p. 97 *et seq.*

HEAD OF A 3rd CENTURY PHILOSOPHER (from Ostia)

Marble.

59 *Ostia Museum.*

This head is known in several variants. The type has been identified as that of the philosopher Plotinus (A.D. 203–262).

R. DE CHIRICO-CALZA: article in *Arti Figurative*, 1945, p. 69.

BUST OF A MIDDLE-AGED MAN

Marble.

Venice, Archaeological Museum.

60 The treatment of hair and beard is characteristic of the time of Diocletian (A.D. 284–305).

C. ANTI, *Il Regio Museo Archeologico nel Palazzo Reale di Venezia*, p. 134, n. 31.

HEAD OF AN ELDERLY MAN (from Alba Fucens)

Chieti Museum.

61 This portrait, dating from *c.* A.D. 300, shows something of the abstract character of late 4th century work.

MALE BUST, possibly CONSTANTIUS II (A.D. 337–361)

Marble.

Rome, National Museum (*Museo delle Terme*).

62 The schematic face, large eyes, and severely conventional hair date this portrait to the mid 4th century.

R. PARIBENI: article in *Bollettino dell'Arte*, 1912, p. 175.

HEAD OF A WOMAN WEARING A JEWELLED DIADEM

Marble.

Como, Museo Civico.

63 The eyes are unrealistically enlarged, but the face shows a certain naturalism. The portrait dates from the late 4th or 5th century and has been identified with Lucinia Eudossia, wife of Valentinian III (A.D. 425–455).

R. DELBRÜCK, *Spätantike Kaiserporträts*, p. 169, pl. 69–70.

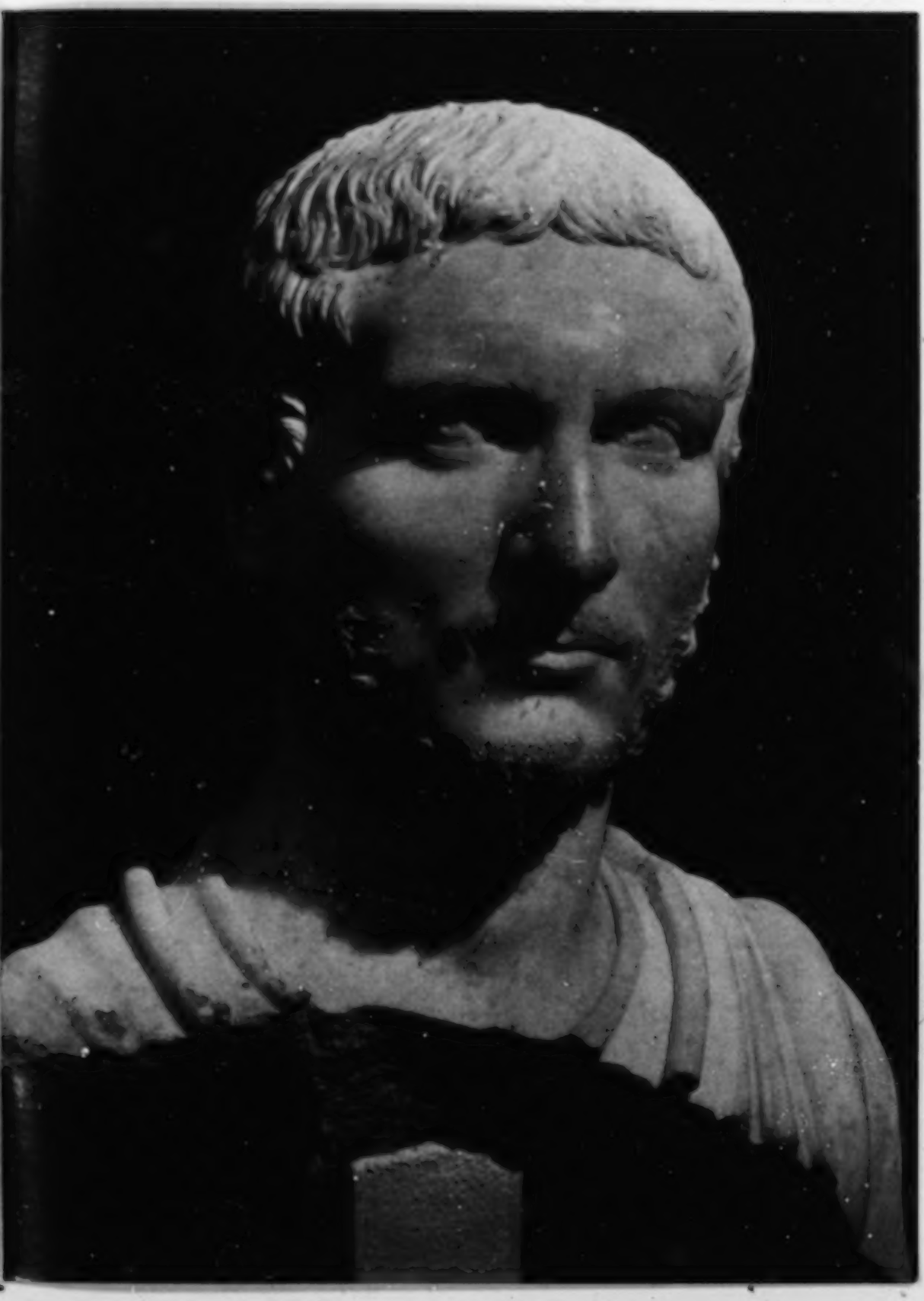
HEAD OF AN EMPRESS WEARING A JEWELLED CROWN (*Illustrated*)

Marble.

Rome, Conservatori Museum.

64 One of the latest surviving Roman portraits, almost Byzantine in quality. The pupils of the eyes now appear as deep hollows which were probably once filled by precious stones.

H. STUART JONES, *Catalogue of the Sculptures of the Palazzo dei Conservatori*, p. 124, pl. 43.



MALE BUST, possibly GRATIAN (A.D. 367–383) (from Tivoli)

65 A typically abstract and impersonal portrait of the late 4th century.

LEAF OF A DIPTYCH OF THE ROMAN CONSUL BASILIUS (A.D. 480)

Ivory.

Florence, Bargello Museum.

66 The Consul stands on the left in rich robes, holding a sceptre and *mappa* (the cloth which he threw down as a signal that the games should begin). On the right stands the goddess Roma wearing a crested helmet and holding *fasces* (bundle of rods) and axe, which were the magisterial emblems, in her left hand, while her right arm is thrown round the Consul's shoulders. Below is a scene from the circus showing a chariot race.

Mostra del ritratto italiano nei secoli, Belgrado, 1938, n. 12a; R. DELBRÜCK, *Die Consulat-Diptychen*, pl. 6.

STATUE OF A BEARDED MAN WEARING A TOGA (from Ostia) (*Illustrated*)

Marble.

Ostia Museum.

67 This early 5th century statue, of which the head is almost medieval in character, represents a philosopher or man of letters. At his feet is a parcel of books.

R. DE CHIRICO-CALZA: article in *Bollettino Comunale*, 1942, p. 113 *et seq.*

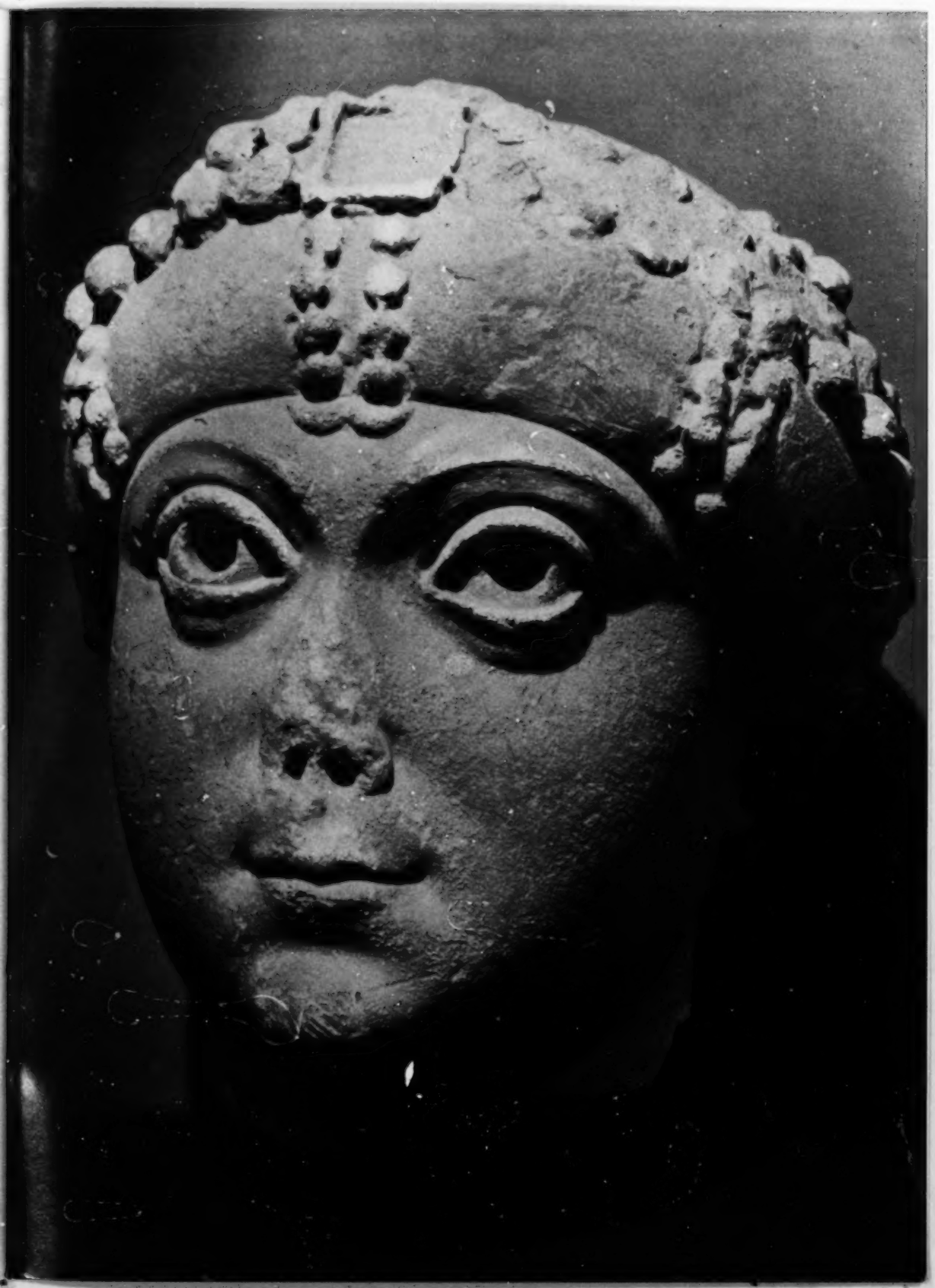
TWO MALE BUSTS IN HIGH RELIEF

Marble.

Cherasco (S.E. of Turin), *Adriani Museum.*

68–69 These portraits probably date from the 5th century and show the quasi-medieval characteristics of No. 67.

A. PETTITTI DI ROVETO: article in *Ausonia*, ix, p. 161.



OTHER WORKS

PAINTING OF A BOY HOLDING A PAPYRUS-ROLL (from Pompeii)

1st century B.C. to 1st century A.D.

70 *Naples, National Museum.*

Possibly a portrait.

PAINTING OF A WOMAN (from Pompeii)

1st century B.C. to 1st century A.D.

71 *Naples, National Museum.*

Possibly a portrait.

PAINTING OF AN OLD MAN (from Pompeii)

1st century B.C. to 1st century A.D.

72 *Naples, National Museum.*

Possibly a portrait.

SILVER MEDALLION SHOWING A MALE BUST

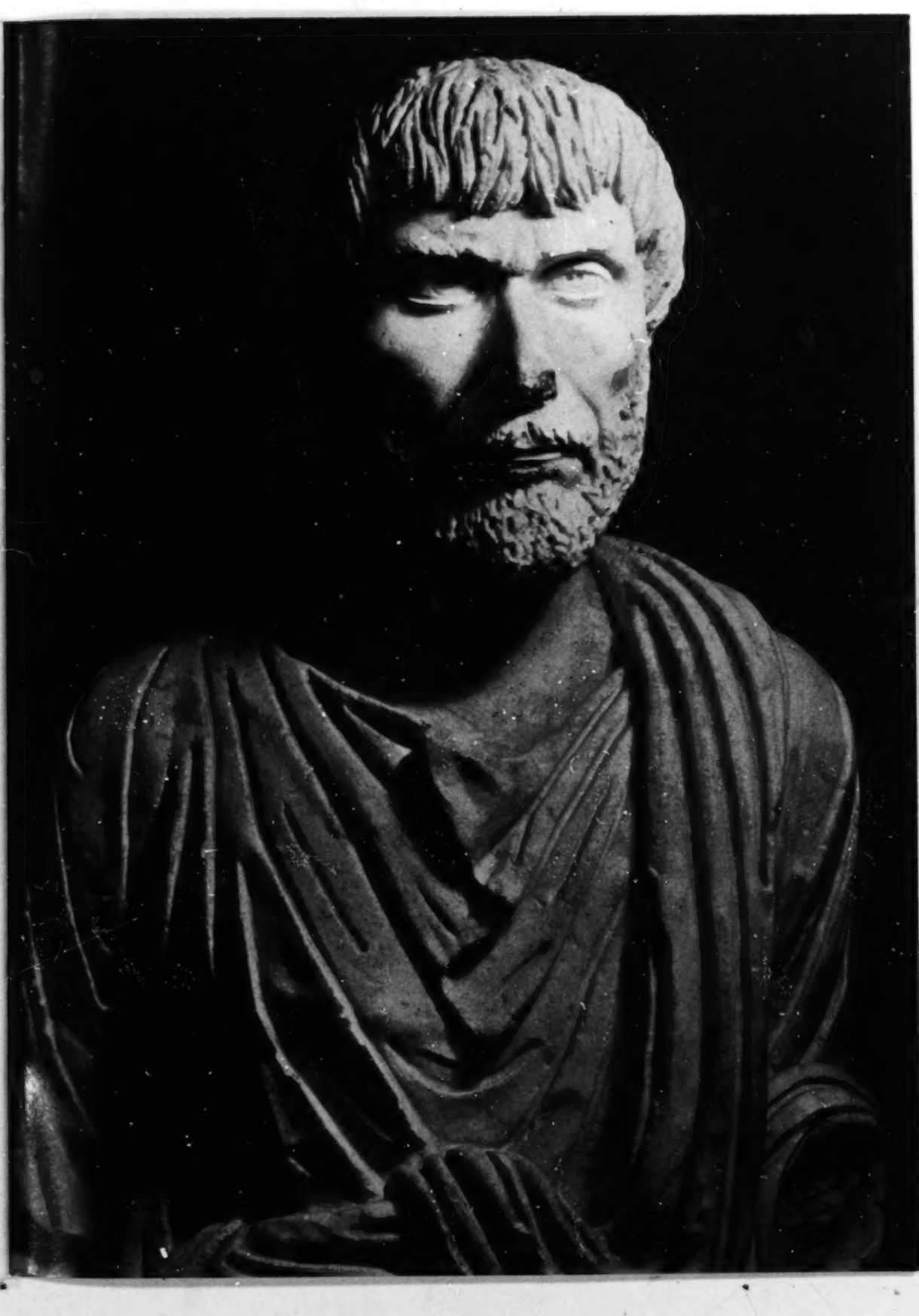
Turin, Museum of Antiquities.

73 This silver bust, executed in repousse on a circular field, probably dates from the 1st or 2nd century A.D. It shows a man crowned with olive, wearing a cloak and holding a spear and sword. It is quite uncertain whether this is intended to be a portrait.

GOLD RING

Turin, Museum of Antiquities.

74 On this ring are two confronted portraits of a man (right) and a woman (left).



PLASTER CASTS

CAST OF A TERRACOTTA BUST OF A GIRL

Rome, Vatican (Museo Gregoriano).

75 A votive bust showing individual features and dating from the 1st century B.C.

O. VESSBERG, p. 246, pl. 44, 1.

CAST OF AN IVORY DIPTYCH REPRESENTING HONORIUS (A.D. 395–423)

Aosta, Cathedral Treasury.

76 This diptych was given to the Emperor Honorius by Probus on the occasion of his assumption of the Consulship (A.D. 406). The Consul's name is inscribed on the lower edge of each leaf; and on each leaf the figure of the Emperor appears with his name—*D(omino) N(ostro) Honorio semper Aug(usto)*—inscribed above his nimbed head. As shown on the left the Emperor holds the Christian standard (*labarum*) inscribed: *In nomine Christi vincas semper.* In both figures the face and hair are stylized and offer a contrast to the naturalistic stance.

P. TOLESCA, *Cataloguo della cose d'arte e d'antichita d'Italia,* Aosta, p. 38.

CAST OF A MARBLE HEAD OF A LATE ROMAN EMPRESS

Venice, San Marco.

77 The elaborate, bejewelled crown, large staring eyes and schematic features are typical of late-Roman and early-Byzantine iconography. This portrait probably dates from the 5th century.

Curwen Press